HYPERBOREAN RESONANCES

Wolfgang Amadeus Mozart

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To mark the Bicentenary of the death of WA Mozart (1791), our late contributor Carlos A. Disandro sent us this article that quickly became a classic of "City of the Caesars" magazine, the more so since the issue of publication in which it appeared is now sold out (CC 25, July-August 1992). Therefore, and this time on the occasion of the two hundred fiftieth anniversary of the birth of the musician of "Hyperborean Resonances" (1756), we are obliged to republish the article. However, a caveat for new readers perhaps unfamiliar with the exacting language of Maestro Disandro. We do not here claim to propose something so out of place as a Disandrian "glossary," but we should draw attention to two terms in his vocabulary: apokatastasis, Greek for "restoration," also a term with eschatological connotations (cf. Acts 3: 21), and epopteia or "vision" as applied to initiation into the Ancient Mysteries. (Note from the editorial staff of "City of the Caesars.")

1

After two centuries of the unfolding development of infinite melody, and at this end of the millennium, with its katabasis in darkness and noise, the Lyric of Mozart, birdsong of Kymindis, his music, must shine with all the greater unheeded brilliance (cf. Homeros, Iliad, XVI.291). On that music and that song the regenerated world and solid Kosmos must soon depend like a chandelier hung from the ceiling of the solid Heavens, returned to their original Kharis, the Pythagorean homophonic consonance of the Muses. He is the absolute hymnein in the absolute transparency of being-essence-sound, as a dialogue of the Logos transfigured in merciless and tragic tempestuous flesh. Hence after two centuries and despite everything, we rest in the coincidence of listening to Mozart, the procreative anti-gravitational hearing that floods and cleans the soul like a fire from the Hyperborean origins, freeing her from the "black cherubim" and restoring

the adventures of Paradise. Thus the lyric of Mozart recovers the Aryan virtue that is paradisic, regenerative and apokatastasic. So we hear during this second centenary of his passing, when the prevailing subculture and counterculture impose death, sex, the ithyphallic discrimination of a proud flesh already drawing to its shadowy, tragic and catastrophic end.

We do not intend to draw a spiritual biography of Wolfgang Amadeus, much less an account of his aesthetic significance in European musical culture during the XVIII and XIX centuries. That is a task for others more qualified, more skilled in the drama of a Daedalic knowledge of art and music, the orchestra, violin and flute, and more confident in the operative virtue of an awareness that goes beneath surfaces measurable by ratiocination. That task must feel all-inclusive and totalitarian, umpire and sponsor, cruel step-mother of post-medieval history confronted with physis, magna mater of anabatic winds, to revive the fire in the soil so that the Parthenon, Pindaros, Virgil and Mozart may shine in their great splendour. Into this genetic phylum was placed the boy and youth of Salzburg, blessed by his lyric lineage, decanting the freshness of absolute melody according to the unifying essence of the paideia mousiké. We shall tread on other paths, symbolic of meditation, and shall rest within the portico of the mysterium, celebrated among the unsuspected chords of Amadeus.

2

To enter in the enigma of Mozart, as if the understanding of the deep interiority of genius were in some way possible, requires us to look at names. Let us begin then by the names given to the child at the baptismal font. Names are indeed premonitory emblems that, in any case without being determinative or prophetic, gleam forth for interior meditation the specific content of befallen destiny. Not to force destiny by stating them, nor to remain ignorant of that destiny now already biographically cancelled, we explore the semantics of allusive and congruent names. Thus I believe they are regenerative and symbolic emblems, without prejudice against accepting the unequivocal multilayered meanings given to them by posterity, heirs to the overall sense of an aesthetic work. So let us look briefly through the names into the universal and European density of Mozart, two centuries after his death. In the emblem put forward shines the virtue subsisting according to the work that glistens in the light of music and song. Virtue and music are here congenital.

The full name was John Chrysostom Wolfgang Theophilo, as we know, which was then later exchanged for Amadeus, i.e., the Latin translation of the Greek, probably influenced by some Italian master associated with the father of the boy, Leopoldo Mozart. The first two names are generally omitted from the critical and commemorative literature, and the genius has remained for us, in common memory, "Wolfgang Amadeus," a Germanic name and a corresponding Latin one which, in the above series, was not apparently the original intention of the father or the mother.

Mozart was born on January 27, 1756. That date in the old liturgical calendar of the Roman Church corresponds with the Feast of St. John Chrysostom, the great spiritual figure, theologian and mystic poet of the Greek Church. Hence the first two names held by the distinguished lyric artist of Western music. But the birth "from above" in the font confirms the virtue of the liturgical feast, making him first "John" and "Chrysostom," enfleshing him in the inexhaustible mysterium of praise, the Christian hymnein, that crown and transfigure the hymnein of the Greek Muses, as the sonorous apex of the world.

In "John" can be discerned the mystery of the Logos, the absolute Word, changed into absolute song by the intermediation of Kymindis, the lyric bird of apokatastasis. In "Chrysostom," the golden profferation that from absolute music becomes absolute recitation of transcosmic vibration, profferation of chords or orchestra, rhythm and text not deformable by semantic signs and melodies, the ancestral recovery and recurrence of intact origins, the mysterious depths of Italic, Latin, Germanic languages that form the three viscera of Mozart the artist, who plays with them like the uncontaminated blood of immaculate Wisdom. As these two names are emblems of cultic mysteries, the remaining two belong to the father, and therefore to vested historic categories that reveal the kairos of Mozart, while the first two reveal and distill his personal destiny in the XVIII century, but become hidden from us over the abyss of two centuries.

This link between cultic mysterium and the kairological mystery of the Mozart festival is the profound secret of his music. Note also the cyclic order of his names: the Greek resonance is the first and opening clue; in the case of this Salzburg family Theophilo remains difficult to interpret.

Perhaps some family ancestor, a sponsor or fashion of the time, certainly unusual for the father, enclosed in a world of minuet and playful French

culture, and then the taste, severe and clearly outlined in the mother, with ancestral customs of German family. In any event the semantic value of the emblem is not changed: Theophilus, Amadeus, which is the mystery of divine dialogue, to establish the reference between the intimate secrets of the hidden deity and the contemporary disciples of John Chrysostom.

In the center of this heaven is configured Wolfgang, from clearly white Germanic stock. Here is the juncture of the moment, not French, although without France there would not have been the "esprit de finesse" in Europe, before the tempest, nor Italian, although without Italy there would not have been the golden Hesperides, regenerative sun, Dionysian rhythm, within a century of frozen rationalism, lustiness of innocent play and discernment into the interior dialogues of man, Adam and Eve, excluded from Paradise, but returned there by the mystery of Music, music added by the baptismal kharis, ocean of other storms and other interior congruencies. But in sum the powerful ancestral Germanic category shines in "Wolfgang" that makes of Theophilus-Amadeus a Mozart Germanicus, definitive seal on his re-emergent sponsoring emblem. Because the Muses now live in the landscape and mountains, waters and sky of Salzburg, the Wolfgangsee, which connects with the frontier of those vast indomitable peoples, following the death of Augustus. Of course the times of origin come back to life from behind Sankt Wolfgang, the "step of the wolf" in the Germanic forests. From there the wary fervor and hidden thrill of the Germanic soul. Though Wolfgang had overcome the self-centeredness of Luther, he has prepared for the later manifestation of Germanic myth in the vastness of the Wagnerian Ascension.

In Wolfgang is affirmed the gloom of the intact innocent nature that awaits, as Wagner would say in Parsifal, the "Mystery of Resurrection" to transfigure mankind. And this expectation of Logos within Wolfgang is the lyrical essence of Amadeus. Within the concrete figure of Mozart mousikós lyricus is to be found a path from God to the Kosmos and something like a return or anabasis from the Kosmos to God. On the path of music there opens the procession of the lyricists' own images, composing a semantic similitude of nature. In the anima of Mozart there is music in the lyrics and lyrics in the music. Hence the difficulty to discern and itemize the connections with the empirical world in Mozart's melody, so contradictory in the artist between 1770-1791. It is useless to design reductionist solutions in a critical and musicological style. Yet his melodies are not "epiphenomena" like those of Scarlatti, or metaphysical, like those of Corelli

and Vivaldi. They are interludes of "nature," semina rerum that distill a world of the origins, though not from beyond the arkhé. Which is to say they are not mysticism or ontological Gnosticism. They are things of nature that sound like the fronds, the pens of the forest, the waves of German or Italian rivers. They are things of nature that complete nature like the Kymindis bird, described by Homeros in the enigmatic passage about merciless and deadly war.

3

Traveling through the cycle of his names, we have unraveled a congenital profile, intimate and evocative, which owes nothing to musicology and that according to this would be entirely questionable. I know. So my prose is like an historic-lyric poem inspired by listening to Music, in the experientia rerum naturalium, such as my thought interprets such sounds, holistic with inclusive and sublime nature. And thus the melody of Germanic lyric in the chords, through a language trans-semantic but rigorous: including the Pythagorean diakómesis and pregnant with the German soul. Without such parameters Amadeus is not conceivable. Therefore I do not argue with analytic reductionist knowledge. I stay with the postulate: the arkhé is listening, discerned in the obscurity and shadow of unformulated and not formulable mystery, above all by a science of indifferent weightiness bearing down. We recap and continue on our designated symbolic route.

In contact with the principle virtue, without being properly the context of what is the meaning of the absolute arkhé, we level the path for the condition of Theophilus, as in the mystic theology of Dionysus the Areopagite, or as in the universe of the Gospel of Saint John. Then post-cosmological res naturae: stars, constellations, flowers, animals, in a word, the res paradisiaca that since then knots together the abundant multiform forest of golden preternatural creatures, the mystery of Mozart as the human destiny of rationalist, festive and revolutionary XVIII Century Europe. Two years before his death the "historic" storm broke forth, which can perhaps be sensed in some symphonies of the young maestro, but that were defeated by the lyric score of the Magic Flute. Although the maestro, alumnus Musarum, has unmasked the entire theogonic and cosmogonic history as if to sum up and reintegrate the physical, historic and musical complex in his vast unmistakable work. We sum up the wrinkles and quirks of the work as patency of the intimate combination of the Kosmos. But also the patency of the name of musical and semantic res that boasts a very characteristic

instrumental mediation according to a Daedalic constructive principle, something that eludes us. Why a trio, a sonata, a symphony, a "divertimento"? Why the concerted rhythms, concerting, discontinuous, synchronic? Why the song, with words or without words, that suddenly emerges as a source amid the splendours of fire? Or the darkness of the Germanic deep woods? Why meditations based in the fervent sound of the orchestra? This is the anima musicae viventis, like the anima mundi that upholds a Lebenssymphonie not only in the historic and stylistic sense of the composition, but also in the strict semantic sense of the terms,. The chords resound the mystery of Theophilus Amadeus through delicate contrapuntal vibrations for a world that will in the end deny both semantic centers through discord with the Mozartian melody. Although Theophilus remains current and operational, whenever a violin transports us to the origins and Mozart triumphs once again in the seclusion of his city, his music sheet, in his crowning and foundational influence.

The instrumental winds in the ear and the aesthetic operatio of musicus germanicus vibrate with the mystery of Wolfgang, mystery of the dark forest, ancestral home felt by Tacitus as the Germanic spirit in its absolute inwardness, unlike Greek music, cause of the Parthenon in its dazzling gravityless corporeality, absolute and cosmogonic. For this "pace of the wolf" differs from the wolf overcome by St. Francis in the winter of Gubbio. This is the musical union of Paradise, lost by man, conquered by Dante, Francis and Wolfgang Amadeus.

The piano is in the end the lyric mystery of natura rerum creatrix, in whose fiery consonance all forms live from the waves of the sea to the celestial constellations, from the golden Hesperian fruits to the myrtle and the lyrics of transforming consecrations. Therefore those strings, woodwinds and pianos work in the world for the precognitive Verwandlung, for the song of Gurnemanz in the Third Act of Parsifal.

The orchestra of Mozart results in the condensed emergence from its subtle combination, an apokatastasis, beyond the sonorous repartitions of the instruments, as if we first imagine stars and then constellations, which is cosmologically impossible. Such constancy means that Mozart deployed the fullness of melody, subsistent in Theophilo Chrysostom, but spoken in the spirit of pre-Christian and Christian Germania, not excluding the shocks of the Lutheran soul. And this symbolon of Luther-Mozart, Luther-Haydn, Luther-Wagner, etc., defined as the re-union of the two strings, or both

semantic fields, aligned in the symbolon, the totum that allows the Pythagorean melody of the maestro to be understood, before the musical spirit of Luther. The latter a spirit that is interiority without the world, which we could call "Gnostic," not Hellenic, while that of Mozart would resume the Pythagorean interiority, that of the Virgilian verse: numero deus impare gaudet.

We have now arrived at the genetic-historic location. We are missing the itinerary of the ear that is here only intelligible proem, in its integrating and subtle epic expression, like the Queen of the Muses. We must continue on the wonderful road to the Hyperboreans, as Pindaros says.

4

And we are then in the mysterium of music, beyond biographical names, various and contradictory epiphenomena of the second half of the XVIII Century, in which we find the art of Mozart, like an air bridge to the absolute melody. But, in the limit, this melody coincides with the lyric fluency of song. Therefore according to mythic terms corresponding with the theogonic coronation of Hesiod and the entrancement of the song of Kalypso in the inaccessible grotto that sheltered, withdrew and hid her. First, the coronation, transcending every cosmogonic event; the second, Kalypso's entrancing, is a telluric and planetary virtue referring also to the art of morphogenetic physis. Hence merely to remember, follow after or consecrate beauty is alien to "life," whose lyric and melodious inwardness is resplendent in the work of Wolfgang Amadeus. This is because this Theophilo or Lover of God, absolute intermediary between what came before and after, this skybridge with his chords and his winds, his rhythms and pauses, with his harmonic invention and his hymnal patency in the sense of Hesiod, passes through cosmopoiesis and transfiguration, Paradise lost and regained in foundational sound. Neither conceptual reduction nor stylistic frame, displaying by a "history of music" that following a "philogenesis" claims to rethink the empiric-physical musical entity that through sheet music goes on to the universe of sound, nor minute etymological classification that discovers a ontogenic curve, from Bach to Wagner, and both promising to rescue with clear definitive hermeneutics "the song of Kymindis." although they do not reach the threshold of the celebrated "mysterium," neither the one nor the other revealing the Mozartian entity. For in this case there is not and cannot be a mystic epopteia, but a regeneration of arkhaic listening, that produced in Mozart his

own interior audience, clearly in the concrete setting that his hearing could follow (or what I call epochal boundary). The composition itself is a distillation that imposes itself like the flow of a sacred blind spring in mountains or woodlands. And the three moments we can dimly sense in concrete musical experiences, or rather: 1) hear in the arkhé, hearing with Theophilo; 2) passage of rhythmic melodious sound to the soul of the artist; 3) empirical transfer to the composition, which are for Mozart the naturalness of living experience. This has the unlimited originary cosmogonic energy that finds no difficulty when crossing over musical semantic fields as different as a sonata for piano, a concerto for violin or the song of Papageno in The Magic Flute. Because the celebrated "mystery" first occurs in what has been called "arkhaic audition," not pausing with the graphic signs of the music sheet, which was for Wolfgang probably a work of amused curiosity. This surprised the plasticity of the cosmogonic melody, suitable for creatures of that third kosmos, across physis and language and therefore more enigmatic than seas, mountains, clouds and flowers, and also more inaccessible than any poem that came into being in the semantic universe uttered ambiguously by many voices or with articulate speech.

All I have said passes through the roundness of the castle, the internal space of the castle, the secret abode of the source itself, and is something else, neither physis nor word. I believe it is definitely the bartering of the invisibilia Dei in the audibilia Dei, on the pilgrimage route towards a new Paradise, the inaudibilia Dei, forever unthinkable by men without the song, melody and poem that always bring her.

5

This seems to describe an evanescent world, and in a way it is. It is however an evanescence that regenerates from the music score or, so to speak, from the original memory. This presents a magic horizon, closer to lyrical semantics, truly powerful in the case of Wolfgang Amadeus. Lyric semantics that is a subtle frontier between word and melody, between rhythmic compass and meaning, between timbre and musical tone, in the sense of the tonal variations from the XVI Century through the XVIII Century, and prevalent or sponsoring animating mood. In tones we transcend the pure semantics of language, though there is no doubt that Wolfgang felt it as the subtle unaffected passage to the circumscribed word and with another phenomenological tension, but always linked to the word by an atmosphere of inclusive regenerating totality. The frequency of a

Mozartian timbre is for the artist a way, always unexplored and fruitful, and for us a concord both cordis and sonus, from which we derive an aesthetic resumption or at most an evanescent vivifying reconsideration. At the depths of this music reigns the absolute word, as in the reverse meaning, we find absolute melody implied in the depths of Pindaric or Aeschylean text. Hence that presumption of translucent Hellenism assumed by many for the music of Theophilo, among others Wagner himself, although the latter differing from them because of his concept of infinite melody. In my language the Hellenism of Mozart would be "the Kingdom of Hyperborean Feasting" distilled into a music of Pythagorean naturaliter, though that condition cannot be reconstituted genetically. It must be assumed and interiorized or not, vested in an unusual or auspicious time in a effulgence ton protéron (of the prisci viri), according to what Pindaros said. But it is impossible to reconstruct it in an analytical series, whose integration would bring us closer to the "music" of Amadeus. This is an illusion of hypercritical "musicology" and "musicography," without further contingency among the abysmal depths of the Mozartian genius. I do not deny the hermeneutic usefulness of such resources, that within the roundness of the castle make clearer the unknowns of the exterior volumes and its spaces which delineate with expertise a figure of Amadeus Daedalus, who flies beyond the labyrinth and proposes to us his duplicated configuration of the Kosmos, with sonus triumphant over semantics. The sonus is Sinn (sensus), in the precise field of pre-cosmic logos, foundational and prefigurative. Do these perhaps negate the profiles of Novalis, and make the essence of the world Dionysian rhythm, beyond semantics? This is an issue that cannot be resolved at the level of Mozartian melody and composition. But we must leave the question as we have raised it nonetheless. Other paths are available and other resources outlined without the pride of analytic and quantifying reason. Three fundamental symbols underlie the totality of the musical universe of Wolfgang, and the three are also radiance of the absolute lyric, denominated by the hymnein verb of Hesiod, with so many semantic impacts on culture. The vast and comprehensive three, like the same melody that carries and unravels them according to rhythms of uneven paces, cadences and flashes of lightning.

The first is the source, unapproachable but ever-flowing, as flowing from a hidden well; the second, the Kymindis bird at the cusp of a nocturnal pine tree, as heard and followed after by Homeros in mysterious verse; the third is the little bell of the Magic Flute that opens the world of melody as ontic reconquest of Paradise. Those three symbols concentrated within them

every lyric and according to them we hear in Amadeus the link between "Music" and "Lyric," when within that work of the second half of the XVIII Century were found a link between the divinity of Music and the humanity of the lyric Word. Within that Music are engulfed the innermost depths of fruitful deity, and in that lyric the depths of the mysterious creature, outlined in the emblem of an enigmatic and incomprehensible man according to his positive and negative sides.

An endless trans-epochal light springs from the work of Wolfgang. Every wolf, from all the forests and every ancestral time, also yearns for the redemption of Hyperborean music and the apokatastasis of the origins. That light fulfills the irrevocable mystery of the many-voiced manifestation of life. Light and music, life and word forever inhabit the burning aurora of the chords, winds and drums, like shadows that moderate the glare of Deity.

As I say, the Mozartian orchestra is shadow that surrounds and compares luminous trans-cosmic clarities, sublime immaculate fire, to allow the shining ones to pursue the Hyperborean road towards the Divine Light.

There is a fountain that flows as the mystic essence of inwardness according to Saint John of the Cross; the Kymindis bird draws into his song the entire Kosmos, a song taken from the cosmogonic and theogonic generations; the mysterious little bell seeks the innocent asylum of Paradise and brings back the childhood of the world to men: magnus ab integro saeclorum nascitur ordo.

These three Mozartian symbols do not depend primarily on a movement of history that one can rebuild in stages classified by a reductionism of epochal kairoi, from the Greeks to the XVIII Century. It is the descent of ánothen, from above, as Saint John the Theologian tells us: ánothen as melodic kharis flooded with light.

Finally, the three difficulties stand together to fulfill the path of Mozartian mystery, the way to the "mysterium" of Hyperborean Feasting, crowned with laurels of gold.

1) First, the opaqueness of the contemporary ear, full of random monsters that come through the field of hearing, after having been driven back by the sacred strength of solar Herakles; 2) second, the triumph of the anti-kosmic image that is gravitational; and therefore fills the gaps in the heavens and on

earth, tending towards involutive katabasis, towards infernal cycles; 3) the third difficulty, finally, leads to the false reductionism of an hermeneutic semantics, set against inspiration; she creates an equivocal duplicate of the sonorous universe and annuls the way of transfiguration by listening.

These three Aquerontic difficulties or obstacles are of various weights, incidence or physical reluctance, precisely as inertia of the conflicts inscribed into men; they are also equipped with variable resources and the magic of a dark power difficult to replicate in order to better define Mozartian existence.

Symbols, operative virtues and Aquerontic obstacles form a complex universe that, in a counterposed way, nevertheless has the ease conferred to musical scores, like an hermetic language that safeguards the continuity of symbols and Hyperborean essence. That memory (the Aryan Blood Memory -- translator) carries with it a proficiency that is congruent with that unbreakable and blameless guardianship. Here is a modern regenerative principle, yet conferred to the truth of the interpreter.

In the second century we are remembering, Mozart is still the prince of the universe of sound, prince of light and song amid the collapse of Hyperborean culture in the postmodern age, along with Hyperborean science, Hyperborean piety and their lyric and festive leisure. This contradiction, the contradiction faced by Amadeus, turns into a motif of dire and inevitable phantasmagorias, since the empire of listening, which in any case defines the destiny of man, always disputes them.

We do not know if the regenerative light of the score is sufficient to contain the power of the shadows.

We do know that the haven of this light reconciles testimonies of faithful mystery celebrations, powerful against the katabasis and settling in the ear that adjusts to the music, the pure desert of inspiration, the clear waterfall of Mozartian interiority and inspiration.

The light, sound, rhythm, word and song thus maintain an aesthetic and operational substantial concord that, despite everything, allows us to foresee a golden change after the catastrophes. So "step of the wolf" has already defeated the darkness and terror of the jungle, and has acquiesced to sing and hence to pray in the radiant dawn of origins. As I said.

Therefore in the light, sound, splendour of the piano or orchestra the "prayer" comes together that, despite its indomitable pregnancy, puts the world in spaces of prayer and meditation. Because Theophilo, Amadeus, fulfills the divine mystery mediation consistent with his name. We hear according to Amadeus, to pray and sing according to Theophilus in his own song, which is lyric prayer for these confused times.

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Alta Gracia - La Plata (Argentina)
June - September 1991